

You notice on the top of the upper lip a large, slightly curved plane, which, diminishing in size, and twisting as it were, round itself, extends to the corner of the mouth. (Fig. 54.)

This effect is produced on both sides of the upper lip, and in the same way on the lower lip. (Fig. 55.)

These movements form a *radiation*, the centres of which are the two corners of the mouth. It is almost like a hinge-joint,

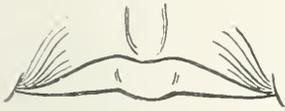


FIG. 54.



FIG. 55.

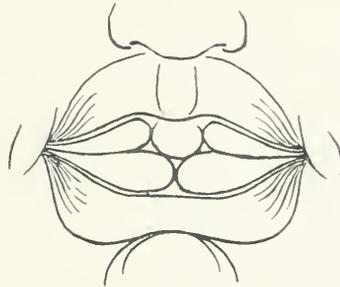


FIG. 56.

which suggests the impression that the mouth can open and shut when and as it likes.

The upper lip presents three masses, the lower lip two masses, and two other large masses stand well out underneath the lower lip—all of these accounted for by the Orbicularis Oris. (Fig. 56.)

Nose

The shape of the nose is decided by bone and cartilages.

When the drawing of the nose, both from the profile and

I have already mentioned on page 59 that the outer corner must never be placed lower than the inner corner, and a horizontal line through the corners will assist the student to find its correct place. (See Fig. 78.)

If, in impressing these details of observation on you, I have repeated myself, you will readily excuse it when you realise how

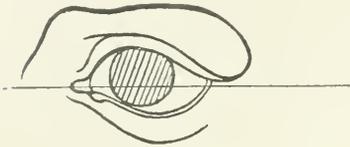


FIG. 78.

much they contribute to render the expression and direction of the eye strong and vigorous, and how feeble and even faulty the result is, when they are neglected. What can be

more objectionable in a bust, than the two eyes looking at different points? Therefore, instead of experimenting and pushing the pupil a little to the right, or a little to the left, use every effort to verify the points I have indicated.

HAIK

I have often been struck, when looking at busts, by the fact that the hair has the appearance of a wig put on the head.

This unfortunate effect is the result of ignoring the points from which the hair starts or is attached round the face.

Looked at from the front and profile, the attachment of the hair takes place in three masses: one goes round the frontal bone (coming generally to a point above the centre of the face),

Another point to be attended to is, that the black spot of the pupil is in the most projecting part of the eyeball. Thence it follows, that directly above it is the highest point of projection of the upper eyelid as seen from below.

If the model looks towards the side, the outline of the upper eyelid from the Lacrymal Fossa forms more or less a straight line up to the central point of the pupil, and from there makes a rapid curve to the outer corner, *i.e.*, where the upper and lower lids meet (Fig. 76); whilst in the other eye you observe the

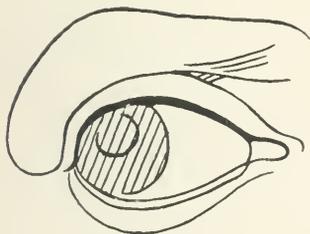


FIG. 76.



FIG. 77.

contrary—the long straight line starting from the outer corner, and the rapid curve of the lid being from the highest point towards the Lacrymal Fossa.

It follows from this, that the two *Caruncles*, that lie in the Lacrymal Fossæ, will present different shapes, when the look is directed to the side: the Caruncle of the eye which looks outward will be stretched and look longer than the Caruncle of the other eye, which is following the direction of this one and approaching the nose. (Fig. 77.)

globe, and trying to make its projection correct by studying the eye of the model from the profile as well as from below. Proceed in the same way and at the same time with the other eye. You should never finish one side of the face without having established the construction of the other side, or you will not obtain the effect of *unity* in the face.

The eyeball having been placed in the right projection, the eyebrow must be laid on and studied *from the profile for projection from the front for drawing, from below for its section.*

Settle the distance between the Lacrymal Fossæ, from the full-face view, and their depth with regard to the nose, well bearing in mind the difficulties I have already indicated in the earlier portion of this guide. (Fig. 75.)



FIG. 75.

Starting from the Lacrymal Fossa, you put in the upper eyelid, noting in the same way as for the eyebrow the projection from the profile view, and the section from looking up to it.

For the lower eyelid you proceed in the same way.

If, instead of beginning the eye with its anatomical construction, you were to put a lump of clay of any shape and anyhow, and tried to dig in it and scrape it about in order to obtain the drawing of eyeball, brow, and lid, the result would probably be an inert and weak feature that could never suggest the movability of the eye.

attention. It is the way in which the *Tragus* follows the perfectly round opening of the *Auditory Meatus*. Consequently it should not be made flat. (Fig. 70.)

EYE

I repeat myself, and remind you that the globe of the eye lies in the socket, called *Orbit*. (Fig. 71.)

The eyebrow forms an elongated mass, starting from the inner and upper border of the orbit, and following it as far as its

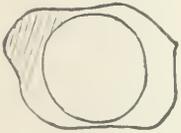


FIG. 71.

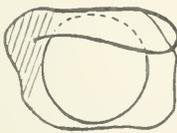


FIG. 72.

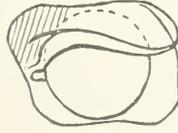


FIG. 73.



FIG. 74.

external border. Its form is larger at the outer end than near the nose. (Fig. 72.)

The upper eyelid starts from the corner of the *Lacrymal Fossa*, and overlies the eyeball. It is larger in the centre than at its extremities. (Fig. 73.)

The lower eyelid starts in the same way from the *Lacrymal Fossa*, and, closely overlying part of the eyeball, it joins the upper eyelid from below at its outer corner. (Fig. 74.)

In beginning the eye, the bony construction must be the first consideration ; having obtained that as correctly as possible, you proceed as the diagrams show—first, by putting in the

tioned ear fills about the space between the two horizontal lines indicated on Fig. 68.

The outline of the ear, looked at from the front of the head, is a matter which demands all our attention. If the ear were too flat, *i.e.* not standing out from the head like that of the model, the face will appear too thin. This is a mistake which

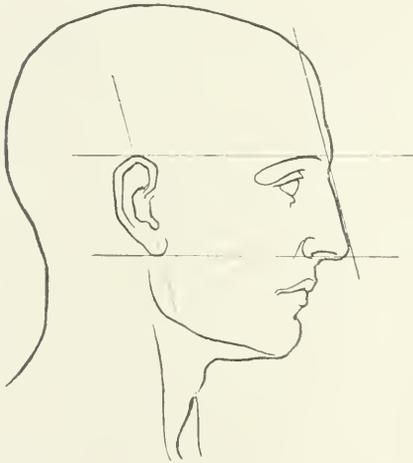


FIG. 68.



FIG. 69.

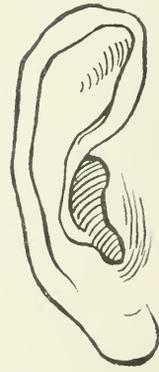


FIG. 70.

nine out of ten beginners will commit; as a rule, they will make the ear almost stick to the skull. It is therefore most essential to study the outline of the ear, not only from the front, but also from the back, and carefully to note the distance which separates the border of the *Helix* from the *skull*, as well as the depth and drawing of the *Concha*, or shell. (Fig. 69.)

There is another point to which I must draw special

If the ear is placed too high, the lower part of the face will appear too long, and the upper part of the head will seem insufficiently developed. (Fig. 67.)

If its place is too low, the opposite effect will appear.

As a general rule, the direction of the ear is parallel to the direction of the nose (see Fig. 68), but there are numerous

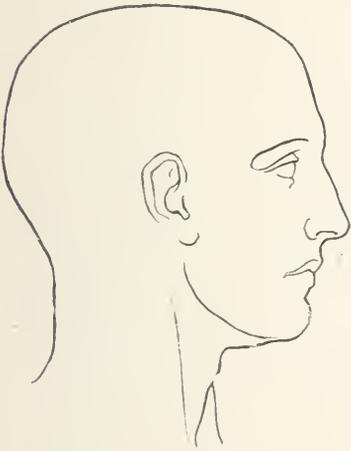


FIG. 66.



FIG. 67.

exceptions, which the student will observe all the more for knowing the general rule.

Another general rule is that the top line of the ear falls horizontally in line with the highest point of the eyebrows, and that its lower border is generally level with a horizontal line drawn from the nostrils. Refer to Fig. 68.

The length of the ear varies enormously, but a well-propor-

EAR

More than any other feature, the ear varies infinitely, its outer framework being entirely *cartilaginous*. Its drawing is generally vigorous in character. Its position with regard to all the other features is of the greatest importance. In the profile it is the *central point* from which you ascertain the distance to forehead, nose, mouth, and chin. (Fig. 64.)

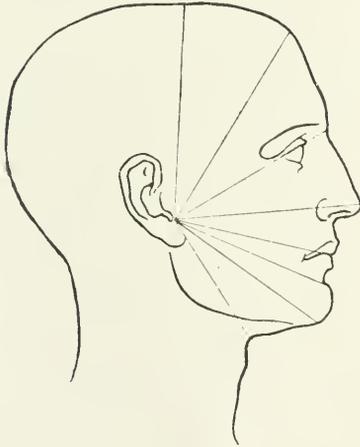


FIG. 64.

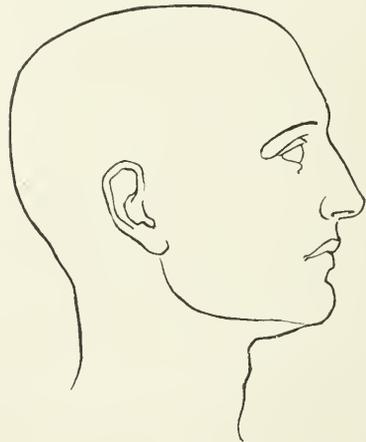


FIG. 65.

If the ear is placed at too great a distance from the nose, the head will appear too thin from the front-view. (Fig. 65.) And from the side-view the back of the head will appear too small.

If the ear is placed too far forward, the opposite will happen, and the head will appear flat from the front-view. (Fig. 66.)

The division of forms in the nose is shown in Fig. 60. These forms are always existing there—even in the roundest of noses, where they are only less accentuated than in others. A strong side-light on the model will always show them up.

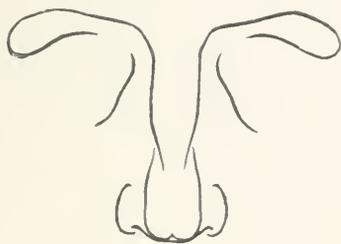


FIG. 59.

Another plane which is very important in order to obtain suppleness round the nostrils, starts at the outer, lower part of the nostril, follows its upper outline entirely up to the tip of the nose, where it forms a slightly-curved plane. (Fig. 61.)

I often see students make the outline of the nose in profile meet the upper lip at a *sharp angle*, as shown in Fig. 62. This never happens in Nature. There is always a small plane which



FIG. 60.



FIG. 61.



FIG. 62.



FIG. 63.

separates the two, as seen in Fig. 63; and this gives both distinction and mobility to the outline. Of course it is more pronounced in some persons than in others.

front, is pretty well correct, you must first study the shape of the nostrils, looked at well from below, and particularly note the ridge which separates them from each other.

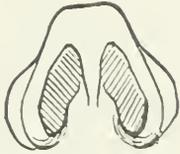


FIG. 57.

(Fig. 57.)

If this central ridge (Columna Nasi) is made too thick, the nostrils will be too far from the centre and the lower part of the nose will appear too thick. Try to indicate it correctly, and then draw the nostrils; by these inner contours you will get the outer contours correct.

The nose is often modelled too thin, and will consequently appear too long. I have often noticed that this mistake is



FIG. 58A, Wrong.



FIG. 58B, Right

owing to a misplacement of the *Lacrymal Fossa* at the inner corner of the eye. If this is placed too low, and if the line which starts from it forms a too acute angle, the nose is not allowed its proper thickness. Great attention ought therefore to be paid to the correctness of these lines. (Figs. 58A and B and 59.)